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## NOTES

### RECENT CHANGES IN THE GALLERIES

**A** REARRANGEMENT has been made in the collections of textiles and embroideries which have been hung in Gallery 29 of the second floor,—the ivories, crystals and enamels formerly in that room now being shown in Gallery 30. Gallery 29 contains, together with collections of needle-work presented to the Museum at various times, recent gifts of Mr. J. Pierpont Morgan comprising sixteenth, seventeenth and eighteenth century brocades, as well as the very valuable and interesting set of fifteenth century tapestries, illustrated and described in the March number of the Bulletin. While being in the nature of a temporary exhibition, owing to the small space, available which makes it possible to show but a part of the textiles owned by the Museum, the room is nevertheless rich in suggestions of color and design. The cases against the west wall are entirely given over to Oriental embroideries; the east wall to European brocades; the north wall cases show a collection of small tapestries and needlework of France and Italy; and those against the south wall, several extremely beautiful and rare altar frontals of the fifteenth, sixteenth and seventeenth centuries. In the centre of the room two large folding cases contain many specimens of fifteenth to eighteenth century silks and brocades showing various designs and weaves of Italy, France, Spain and England.

The Edward C. Moore Collection so long in process of rearrangement and too long denied to visitors, has at length been thrown open. The changes which have been made, and which were described in the June number of the Bulletin, will be found to have increased the effectiveness of this beautiful collection which deserves to be

well known and well studied by students of the industrial arts.

The Marquand Gallery, which, as stated in the March number of the Bulletin, had then been rehung with pictures of the Dutch and Flemish Schools, has now been entirely repainted with the color of green used in the gallery of Primitives (Floor II, Room 11), for the walls, and white for the framework of the skylights and coves.

**CHARLES WILLSON PEALE.**—Following closely upon the interesting data relating to the two Anthony portraits by Gilbert Stuart, published in the July issue of the Bulletin, information has been obtained from the descendants of Charles Willson Peale which will set at rest any uncertainty as to the spelling of his name and will establish the actual location of the birthplace of this artist. Peale wrote his name in all the letters and documents referred to by his descendants, our informants, as "Charles Willson Peale," and his own statement with regard to his birth is here transcribed:

"My birth is registered in the vestry of St. Paul's Parish in Queen Anne Co. [on the Eastern shore of Maryland], where I was born in this manner, i. e. 'Charles Willson, son of Charles Peale by Margaret, his wife, born April 15th, 1741, which said Charles as he says is the oldest son of Reverend Charles Peale, Rector of Edith Weston in the County of Rutland'."\*

This establishes the fact that some of his biographers have mis-spelled Peale's name and all of them are in error in regard to his birthplace. At present it is possible to obtain biographical informa-

\* Parish of Edith Weston, County of Rutland, England.

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tion from the descendants of nearly all the artists of the early American school, and such direct data, which as the years go by will become more and more difficult to secure, is of undeniable interest to art students in general and art history in particular. A. D'H.

THE LIBRARY.—The additions to the Library during the past month were 294 volumes, divided as follows:

By purchase..... 286 volumes

By presentation.... 8 “

The names of the donors are: Mr. Edwin Atlee Barber; Mr. John W. Beatty; Mr. Victor D. Brenner; Cincinnati Museum Association; Mr. George A. Hearn; Dr. Luigi Roversi and Miss Sara Agnes Ryan.

THE PORTRAITS BY HALS.—Through the courtesy of Mr. J. Pierpont Morgan, we are permitted to reproduce the two portraits by Frans Hals which were described in the June number of the Bulletin and which are still on exhibition in Gallery 24.

ATTENDANCE. — The following table shows the number of visitors to the Museum during June of this year and of last year:

	1906	1907
17 Free days..	26,113	17 Free days 32,682
9 Evenings .	2,359	5 Evenings 1,645
4 Sundays... 20,130		5 Sundays. 29,605
9 Pay days... 3,202		8 Pay days. 3,074
	<hr/> 51,804	<hr/> 67,006

